

TOURIST DESTINATION IMAGE FORMED BY THE CINEMA: Barcelona positioning through the feature film *Vicky Cristina Barcelona*

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ABSTRACT: The image formed by the movie industry often represents an added value for certain destinations because it works as a real tool for promotion at an international level and as a factor that induces travel. The representations and images of tourist destinations developed through the mass media, such as cinema, television and literature play a truly significant role which influences in the process of vacation spot decision. These media are very influential in promoting, confirming and reinforcing images, opinions and the destination identity, and play an outstanding role in the image construction of tourist destinations. In other words, the way in which the destination is represented in films and television series can have an enormous influence worldwide in perpetuating a particular image and vision of the country. Barcelona as a destination, in recent years, has been positioning itself in a number of full-length feature films to be internationally promoted. The latest cinematographic promotional action can be witnessed in the movie *Vicky Cristina Barcelona* (Woody Allen, 2008), which has contributed to placing this city strategically in the mind of the potential consumer. The present paper analyses the principal images film lovers have perceived in this destination through the film. **Keywords:** tourist image, strategic positioning, cinematographic tourism, *product placement*.

RESUMEN: La imagen configurada por la industria cinematográfica es muchas veces un valor añadido de determinados destinos, al funcionar como verdadera herramienta de promoción a escala internacional y como factor que induce al viaje. Las representaciones e imágenes de los destinos turísticos construidos a través de los medios de comunicación populares, tales como el cine, televisión y literatura, juegan un papel importante al influir en el proceso de toma de decisiones al elegir el lugar de vacaciones. Estos pueden promover, confirmar y reforzar en particular imágenes, opiniones y la identidad de los destinos de una manera muy poderosa. Por lo tanto, los medios de comunicación desempeñan un papel destacado en la construcción de la imagen de los destinos turísticos. En otras palabras, la manera en que el destino está re-

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presentado en las películas y series de televisión, puede tener una enorme influencia en todo el mundo al ayudar a perpetuar una imagen y visión particular del país. El destino Barcelona, en los últimos años, está emplazándose en distintos largometrajes para promocionarse internacionalmente. La última acción promocional cinematográfica ha sido en el film *Vicky Cristina Barcelona* (Woody Allen, 2008) que ha contribuido a posicionar esta ciudad estratégicamente en la mente del potencial consumidor. En la presente comunicación analizaremos las principales imágenes que los cinéfilos han percibido de este destino a través de la película. **Palabras clave:** imagen turística, posicionamiento estratégico, turismo cinematográfico, product placement.

RESUMO: As imagens criadas pela indústria cinematográfica constituem muitas vezes uma mais-valia para determinados destinos, funcionando como um verdadeiro instrumento de promoção à escala internacional e como factor que induz à viagem. As representações e as imagens dos destinos turísticos, construídas através dos meios de comunicação de massas, como o cinema, a televisão e a literatura, desempenham um papel importante, influenciando o processo de tomada de decisão sobre destinos de férias. Estes meios podem promover, confirmar e reforçar certas imagens e opiniões, e mesmo a identidade dos destinos, de uma maneira muito poderosa. Portanto, os meios de comunicação desempenham um papel destacado na construção da imagem dos destinos turísticos. Por outras palavras, a maneira como um destino é representado em filmes e séries de TV pode exercer uma enorme influência em todo o mundo, ajudando a perpetuar uma imagem e uma visão particular sobre um país. O destino Barcelona tem utilizado, nos últimos anos, diversas longas-metragens para se promover internacionalmente. A última acção de promoção cinematográfica foi o filme *Vicky, Cristina, Barcelona* (Woody Allen, 2008) que contribuiu para posicionar estrategicamente esta cidade na mente do potencial consumidor. No presente estudo são analisadas as principais imagens aprendidas pelos cinéfilos após a visualização deste filme. **Palavras-chave:** imagem turística, posicionamento estratégico, turismo cinematográfico, product placement.

INTRODUCTION

Several researchers have been analysing the role that cinema can play in the creation of a tourist destination image. Recently López & Osácar (2008), have applied this type of analysis to the Barcelona case in order to determine the image that destination achieves through Pedro Almodóvar's feature film *All About My Mother*. Both hold that it is a good tool for the transmission of elements of identity, and in relation to the previous definition of positioning that the destination establishes, carries out the function of contributing to what they refer to as "Tourism Destination Placement" (TDP or appearance of the destination in the film).

Cinema can therefore turn itself into a powerful media for the development of the image destination. If the purpose of filmmakers is consistent with that of the destination marketing organization, the same can be utilized for the development of a desired image for their potential market. This has been seen to happen in many instances where tourist marketing organizations have worked close together with cinematography offices, with some regions going so far as to offer attractive incentives to producers for shooting in those places. An excellent example of this has been the appointment of the New Zealand government as the well-known "Minister of the Rings" in order to promote the international profile of the country through the advertising provided by the *Lord of the Rings* films. The minister worked together

with the tourist authorities, businesses, and the *Film Commission* with the target of achieving this, and with more than 6 million New Zealanders dollars during the three years that were allotted for the carrying out of this task (*New Zealand Herald*, 2001).

The chosen place for filming can correspond quite well with the image and the reality. Hernández Ramírez (2004) uses as an example the movie *Roman Holiday* (1953), which represents an itinerary for the most representative places of the city and functions as a real tourist guide. On other occasions, settings that have been selected are the contexts for fantasies or historical accounts. In these cases, cinema builds an illusion that can increase the attraction of destinations. The film *Finding Nemo* (2003) is in this sense surprising, as the success of the movie represented the multiplication of visits to Australia's Great Barrier Reef, which has been a Human Patrimony destination since 1981.

This use of specific spaces and monuments for the staging of an imaginary story has been very frequent on the silver screen: cinematographic fiction turned Seville's *Plaza de España* into an Egyptian palace occupied by the British troops for the renowned *Lawrence of Arabia* (1962) and, more recently it became the Naboo Palace for *Star Wars* (2002). For many tourists seeing a tangible Nemo or walking through the *Plaza de España* are experiences that justify the trip. Being able to look at and touch what has been previously represented on the big screen produces "the miracle" that makes an illusion real.

This phenomenon is relevant for the study of tourism since, in some cases, what is represented in the mass media in general, and in particular in cinema, can go so far as to modify the preexisting image and bring about the re-creation of the identity into a new image (Kim & Richardson, 2003). Nevertheless, at times the opposite occurs. Some successful films have negatively affected certain tourist destinations and practices causing dangers that were not previously perceived. Good examples would be *The Towering Inferno* (1974), which brought about a considerable reduction of reservations in hotels located in skyscrapers, or *Jaws* (1974) which became the cause behind temporary problems in coastal tourism in the Caribbean, the U.S. and even in Europe (Mazón, 2001).

In recent years, the tourist authorities of Barcelona have included the positioning of the destination through the cinema in their strategic plans. The most important action in this sense, in economic terms (with an investment of more than a million euros¹) as well as in promotional activity, has been the realization of *product placement* in the film *Vicky Cristina Barcelona* directed by Woody Allen (2008) and starring Scarlett Johansson, Javier Bardem and Penelope Cruz. Taking ad-

vantage of the debut of this film in cinemas, we have carried out research with the objective of evaluating the impact that the appearance of a city in a movie has on its perceived image as a tourist destination.

In order to do so, we begin our analysis with the mention of the contributions of various authors on the concept of tourism destination image (TDI). Then we go on to look at cinema as a source of information involved in the process of setting up the TDI. Following this, the methodology applied to the research and analysis and interpretation of the principal results is presented, and finally we show the main findings and implications for marketing management.

TOURIST DESTINATION IMAGE

The valuation and analysis of the destination image have received much attention in tourist marketing literature, and this has in turn contributed to a better understanding of the tourist behavior. However, according to Beerli & Martin (2004), the process involved in the formation of the image of the tourist destination has been one of the research aspects that has received least attention in tourist marketing literature. As noted by Baloglu & McCleary (1999), and Mackay & Fesenmaier (1997), very few empirical studies with the objective of analyzing what forces influence in the formation process of the image in tourist destinations among individuals have been carried out.

After carrying out an extensive revision on tourist destination image (TDI), Gallarza, Gil & Calderón (2002) conclude that two different approaches should be taken into consideration in reference to the formation process: the static and the dynamic (Baloglu and McCleary, 1999). The first of these approaches corresponds to the study of the relationship between the image and the behavior of the tourist behavior, as satisfaction (Chon, 1990) and the choice of the destination (Hunt, 1975). The second refers to the structure and formation of TDI in itself (Gartner, 1996) and, this second approach, as has been indicated, has been shown to be of lesser importance.

For Kotler, Gertner, Rein & Haider (2007), the image of a place is like a group of attributes consisting in beliefs, ideas and impressions that people have about that place. Images often represent a simplification of a large number of associations and pieces of information related with a place; they are a product of the mind, which tries to process and frame large quantities of data about a place. Fakeye & Crompton (1991) also consider that the image is the mental construct developed by a potential visitor based on a few selected impressions. The total perception about a destination is formed through the whole process of information coming from different sources. Sánchez & Sanz (2003) describe image destinations as the global perception of the destina-

tion, the representation in the mind of the tourist of what he or she knows and feels about it. It is, definitively, everything that the destination brings to mind: any idea, belief, feeling or attitude that it is associated with the place. This is not only the perception of sensorial stimulus, but also includes semantic codes, and is seen to be affected by internal as well as external factors of the individual.

THE CINEMA AS A SOURCE OF INFORMATION INVOLVED IN THE PROCESS OF CONFIGURATION OF THE TOURIST IMAGE

There is a high level of agreement among authors (Ashworth & Goodall, 1988; Bordas & Rubio, 1993; Cooper, Fletcher, Gilbert & Wanhill, 1993; Gunn, 1972; Seaton & Bennett, 1996; Telesman-Kosuta, 1994; Waitt, 1996) about the existence of two kinds of tourist images: the organic image and the induced image.

Regarding the organic image, this is formed from information sources that do not intentionally pursue the destination promotion. Organic image includes the advice of friends, relatives or acquaintances (word of mouth communication), as well as information that appears in the mass media or the influence of the educational system.

Induced image, however, is the result of deliberate efforts of communication on the part of tourism entities (both public and private) in order to promote the destination and to induce the potential tourist to visit it.

Other authors have incorporated a third kind of tourist image (Echtner & Ritchie, 1991; Fakeye & Crompton, 1991; Gunn, 1988): the complex image. This image is produced as a result of the real visit to the destination. As a result of the tourist experience, the individual will acquire more detailed information about the place, which will make it possible for him or her to form a more complex image.

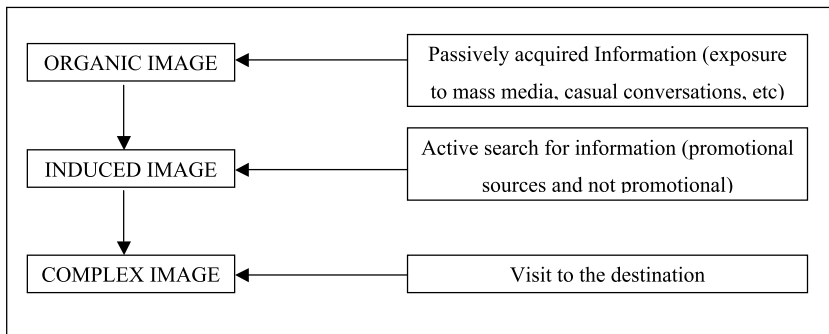
The previous distinction, add Sánchez & Sanz (2003), between organic, induced and complex image, is a theoretical resource since, in reality, it is impossible to isolate the influence of different sources of information about the global image. Moreover, the total effect of the whole of factors is not equivalent to the sum of the individual effects, because of the interactions that arise among them.

Authors such as Alhemoud & Armstrong (1996), Bordas & Rubio (1993), Fakeye & Crompton (1991), Gartner (1989), & Gunn (1988) consider that formation of the overall image consists in an evolution of the organic image to the induced image and, finally, to the complex. This distinction between organic image and induced image is almost exclusive to tourist destinations because, with the rest of products, promotional messages are the main source of information (Gunn, 1988).

Fakeye & Crompton (1991) consider that, first of all, tourists develop organic images about several potential destinations, as a result

of exposure to mass media or conversations with friends, among other sources. Once the individual feels the desire to go on holiday, he will undertake an active search for information. This search will cover both non-promotional message sources as well as messages from the tourist industry, resulting in an induced image which is more accurate than the organic. Depending on the effort expended in the search for information, either the organic image or the induced image will carry more weight in the formation of the overall image. Bordas & Rubio (1993), however, point out that the organic image has greater influence in shaping the overall image than the induced, since the former has necessarily to pass through the filter of the organic image. When the tourist finally visits the chosen destination, the image that had been formed (as consequence of promotional and non-promotional sources) is going to be modified. This is a result of the first-hand information provided by the experience, which makes it possible to develop a more complete and accurate image. This process is shown in Figure 1.

In the previous cases, in order to simplify the process of overall tourist image formation, it is considered that the potential tourist is affected, first of all, by organic factors, and, subsequently, by induced agents. In reality, however, when each factor acts and where its influence starts and finishes cannot be clearly delimited. For example, it can be a promotional message which arouses the interest of the subject in visiting a destination that he or she had not previously considered visiting. From this stimulus, he or she could search for first-hand information from friends or relatives in order to confirm this message, and, later, more induced information. The only thing that can be affirmed is that the formation of the image about a destination is produced as consequence of the internal processing of all information relative to the destination (coming from several different sources) that the individual possesses, and that each new datum modifies that image (Sanchez & Sanz, 2003).



Source: Sánchez & Sanz (2003:469).

Figure 1. Formation process of the tourist image

Due to the huge influence that information sources exercise on the process of formation of the tourist image, we have classified them into three groups (Alhemoud & Armstrong, 1996; Gartner & Shen, 1992):

a) Induced agents. These include all those sources that are under the direct control of the tourist organizations, whose objective is to attract the potential tourist to the destination. Gartner & Shen (1992) consider that these agents have enormous market penetration (depending on the media), but very little credibility.

b) Organic agents. In this case, the source of information is the experience, of friends or relatives (word of mouth communication) as well as that of the tourist him/herself. The level of credibility will therefore be very high even if the penetration is low (Gartner & Shen, 1992). This is one of the agents that most influences people at the moment of choosing a holiday destination. The tourist organizations cannot control this communication, but they can indirectly influence by striving for the visitor to have a satisfactory experience.

c) Autonomous agents. Generally, this refers to the information that the individual obtains from the mass media, although it would also include information received as a result of education or from books, among other sources. The messages emitted by the media can have a high degree of credibility and market penetration (although this will depend upon the source), which is why they are the only elements that are capable of rapidly modifying the image of a destination (Gartner & Shen, 1992). Although the tourist organizations do not have a direct control over these agents, they can try to influence them through public relations.

The research carried out by Mercille (2005) on the effects of the mass media on image applied to the case of Tibet shows that materials consulted by tourists before making their trip to Lhasa were: first, the Hollywood movie *Seven Years in Tibet* (1997) starring Brad Pitt, which was consulted by 43% of the sample (397 tourists²); the guidebook *Lonely Planet* by 27%; another Hollywood film called *Kundum* (1997) and directed by Martin Scorsese, 11%; the magazine *National Geographic*, 10%; the book *Seven Years in Tibet*, 6%; and others, 3%.

Specifically, films as visual language have been one of the major vehicles for the construction and transmission of places which people do not have first-hand experience of. Although popular motion pictures appear to alter visitation to tourism areas, there has been little empirical investigation on the ways that they affect place images and destination choices. (Kim & Richardson, 2003). Goodall & Ash-

2 The sample included 54% women and 46% men ages 13 to 77; 28% Americans, 19% Asians, 37% Europeans, and 16% from other countries. 40% were independent tourists and the 60% on tours.

worth (1990), in fact, also argue that the image of tourist destinations of a nation as well as of a destination are more often created as the result of the exposure of tourists to the mass media than for promotion carried out by the tourist industry itself.

A full-length film reaches millions of people and has the power of defining, extolling, degrading or even destroying the image of a place. Although it is important to reach a consensus among all of the participants when planning marketing activities, places looking to gain notoriety will find that encouraging local cinema producers and seducing movie companies to shoot in their communities will increase their profile (Kotler *et al.*, 2007). These authors recommend, in the case of Latin-American and Caribbean countries (LAC), that they nourish and financially support directors such as Iñárritu in order to be sure that the region is portrayed correctly and precisely in the cinema world. This director, with his blockbuster *Amores Perros*, portrays Mexico City as a complex cosmopolitan city fighting against the pressures of a modern society.

The main objective of the research carried out by O'Connor, Flanagan & Gilbert (2006) was to evaluate the links between tourism induced as a result of the film and the brand image of the destination. In this document, the importance of the brand of the tourist destination in the places that have become popular due to their inclusion in a well-known television series or a film is emphasized. The hypothesis researched is that tourism induced by a film has a significant impact on the development of a destination that can be strengthened through the brand.

For Iwashita (2006), representations and images of tourist destinations built up through popular mass media, such as cinema, television and literature play a significant role in influencing people's holiday decision-making process. These are particularly capable of promoting, confirming and reinforcing images, opinions and the identity of destinations in a very powerful way. He considers that media dominate the daily life of people, providing them with a huge quantity of information, images and representations of the world on a global scale. They are accessible and omnipresent and are consumed, as a way for entertainment for the world population as a source of happiness, pleasure, hope and fantasy, making up a part of our daily consumption.

As far as tourism is concerned, representations of images, expectations, dreams and fantasies through the media perform an important role at the moment of influencing in the process of making decisions choosing which destination for vacations: they make up a data and memory base of the place one wishes to visit. The media, therefore, play a very important role in the building of the image of tourist destinations. In other words, the way in which the destination is represented in films and TV series can have an enormous influence all

over the world in helping to perpetuate a particular image and vision of the country.

Iwashita (2006) analyzed the mental representation that the United Kingdom, through the media, generates in Japanese tourists. The three main films that have resulted in an increase in the interest in visiting the UK have been: the series *Sherlock Holmes* (1985-1995); *Harry Potter and the Philosopher's Stone* (2001) and *Notting Hill* (1999). Among the conclusions reached by Iwashita, we should like to emphasize the fact that the Japanese that were interviewed showed a general interest in the UK, and that this increased as a result of exposure to films and TV programs. This would seem to suggest that people are able to build collective images of a destination based on the media, without having had the direct experience of knowing the place. In addition, these images are in the long term cumulative and sustainable.

For decades, Hollywood promoted a stereotypical image of Latin people. At a time like the 30s, the actresses in Latin America and the Caribbean (LAC) became synonymous with tempting sex objects. In the 40's, the United States was characterized by the "good neighbour policy" with the intention of obtaining Latin American support for the allied forces which were fighting in World War II. During this period, Hollywood produced many films focusing on LAC.

In particular, Rio de Janeiro has had a lot of stereotypical images in films. The city is projected constantly as a lawless haven, where nine out of ten bank robbers, gangsters and other criminals retired to. An intriguing website compiled examples of more than 30 blockbuster movies in which criminals fled to Rio de Janeiro³. These stereotypes, created and reinforced by the mass media and the entertainment industry, have profoundly damaged the image of the destination (Kotler *et al.*, 2007).

Latin America and the Caribbean are becoming favourite movie locations for producers and directors. The Bahamas are frequently chosen for shooting commercials, fashion photo shoots and movies. Other LAC places have achieved something similar. After refusing settings in Australia and Thailand, producers of the blockbuster *Pirates of the Caribbean* (2003) looked all over the Caribbean for ideal settings. Finally they set the perfect stage in the outer islands of the Grenadines. Since then San Vicente and the Grenadines have resorted to the film to captivate adventurous travellers to visit the production sites, such as the surprising Baleine waterfall and Walillabou Bay.

Mexico has been attracting producers and directors for almost 70 years. The long list of internationally acclaimed directors who have filmed in Mexico include Luis Buñuel, John Hutson and Louis Malle.

Since the mid 90s, when James Cameron shot the 200 million dollar blockbuster *Titanic* in Baja California, *Pearl Harbour*, *Deep Blue Sea* and *Master and Commander* were also produced at Twentieth Century Fox studios only 4.5 kilometres from Rosarito. The country has been searching intensely for larger participation in the 10 billion dollars that the US studios spend in filming outside the country. The efforts of the National Film Commission (CONAFILM) to attract producers and directors of movies, television, videos and commercials to locations in Mexico have had encouraging results. Between 1995 and 2002, a total of 7,661 film projects requested assistance from the Commission.

Although American blockbusters still dominate the industry, the LCA is finding ways to stimulate the movie market. In countries such as Mexico, Brazil and Argentina, organizations created by the government have been created to offer free assistance in the search for locations, and also provide assessment for production and post-production facilities.

Recently Argentinian, Brazilian and Mexican productions such as *Amores perros*, *And Your Mother Too*, *The Crime of Padre Amaro*, *Central Station*, *Bus 174*, *City of God* and *Son of the Bride* have won awards and they have marked significant advances in the world market. These films distribute the image of their destinations with amazing power, attracting new businesses and tourists. While advertising and public relations pay to attract new markets, films are not intended to attract business and therefore offer the advantage of pure persuasion.

The entertainment industry not only offers destinations the opportunity to create jobs, but also to make their strengths known to audiences around the world. In May 2001, Twentieth Century Fox, having become aware of the public interest, decided to open a film production theme park under the name of *Foxploration*. At the location, visitors learn about the many steps and secrets involved in the process of movie production, and even, too, about the special effects of audio and video, scene building and other activities such as editing and make up (Kotler *et al.*, 2007).

Some destinations, however, inherit a negative image that they perhaps do not deserve, but that is difficult to erase from people's minds. One Hollywood film entitled *The Big Easy* created the impression that New Orleans is a dangerous place for living. The feature film *The Midnight Express* transmits an image of violence in the prisons of Turkey that cost the country dearly, for years decreasing the number of tourists deciding to get to know the country (Ejarque, 2005). In the case of Tibet (Mercille, 2005), some have recommended that it is important to take into account the exotic representations of the destination that have been shown, and this has been detrimental for Tibetans. On other occasions, the image is positive, such as that generated for Sherwood

Forest, in England, after the films of *Robin Hood* tripled the number of visitors to this area. The television also influences on the attraction of tourist destinations. The series *Verano Azul*, provided positive repercussions on tourism to the beaches of Nerja (Bigné, Font & Andreu, 2000).

In view of what we pointed out above, it would seem appropriate to mention the premise from which Kim & Richardson (2003) begin: a better theoretical understanding of the impact of movies on destination perceptions will enhance knowledge about the image formation process as it relates to popular culture and bridge the gap between intuitive belief and empirical evidence. This premise is what has brought us to analyse the effects of having Barcelona as the tourist destination in Woody Allen's full-length film.

POSITIONING ANALYSIS OF BARCELONA THROUGH THE FILM *VICKY CRISTINA BARCELONA*

In order to evaluate the impact of the appearance of Barcelona in the above-mentioned film on the perceived image of the city, a causal research has been carried out. The objective of this research was to come to conclusions about the cause-effect relations produced in the audience after they have viewed the destination setting. In order to do so, the following motives were taken in account:

- The main reason for carrying out research on the movie audience in cinemas was due to one of the principal conclusions of the empirical research of Kim & Richardson (2003) about the impact of films in the images of destinations. From a methodological perspective, a laboratory experiment has weaknesses in terms of external validity. It is not certain that what is drawn from the study can be generalized to "real word" situations. Therefore future research should include field experiments conducted in natural settings, such as commercial movie theatres, in view to increasing the external validity of the study findings.
- The release date of the motion picture *Vicky Cristina Barcelona* (Woody Allen, 2008). This film was selected because it includes, in its title, the name of the city, Barcelona. Furthermore the destination financed the movie with a million euros because of its international projection, the cast, the importance of the director, etc. with the objective of bringing the image of Barcelona to millions of people, and as Toni Puig⁴ pointed

4 He participated in the roundtable: To new models in the commercialization of cities, *Tourism Forum SVQ08*, "The value of the brand and the market orientation. A new customer relation"

out (Barcelona image consultant), “this film opens us up to a public that we are not reaching, which is the US”.

- The length a movie is going to continue to play in movie theatres is not known a priori. Likewise, in view of the need to carry out personal interviews before and after viewing the film in order to assess the impact the appearance of a tourist destination in a film has on the perceived image and the choice of a tourist destination, it was important to try to select an audio-visual product with prospects of continuing in theatres for an average of more than two or three weeks.

Vicky Cristina Barcelona is a Spanish movie, filmed in Barcelona and Oviedo between 9 July and 15 September 2007 with the release date 19 September 2008. The producers were Mediaproducción S.L. (Spanish) and Gravier Productions Inc. (U.S.A.), in participation with the television studio Antena 3. The distributing company was Warner Bros Entertainment España S.L. In respect to the most important distribution data, according to the Ministry of Culture, it should be pointed out that as of 31 December 2008, the film had an audience of 1,240,343 and 7,459,286.88€ profits in Spain.

Table 1. Research technical data

Characteristics	Survey
Study population	Audience of the feature film <i>Vicky Cristina Barcelona</i> (Woody Allen, 2008) in cinemas of Galicia
Geographic scope	A Coruña, Ourense and Santiago de Compostela
Sampling size	155 valid surveys
Sampling error	± 7.9%
Confidence level	95% $Z = 1.96$ $p=q=0,5$
Sample design	Single stage cluster
Information collection method	Personal interviews before and after seeing the film
Date of study	10-12 and 17-19 October 2008

In order to evaluate the influence of the film on the perceived image of Galicians, the research has been focused on the main Galician cities

(those with more than 50,000 inhabitants), which are, Vigo, A Coruña, Ourense, Lugo, Santiago de Compostela, Pontevedra and Ferrol.

This sampling method used is the single stage cluster sampling. The calculations carried out to estimate the size and the sampling error were done under the assumption of simple random sample, in base of a proportion estimation in the most unfavourable case, of maximum variance, with $p=q=0,5$. In the first stage we consider as cluster each of the seven principal cities of Galicia. Three clusters were selected randomly in order to draw up the survey: A Coruña, Ourense and Santiago de Compostela. Following this, we went out to the theatres where this film was being shown: Yelmo Cines Los Rosales, Cinebox Ourense and Valle Inclán -5-. Once on site, the survey was given to the assistants. It is important to mention here that one survey was given out before the film was seen, and after having seen the film, another one, which was answered by the same participants (in this way we were able to evaluate the impact of the film). The period in which the study was carried out was during the second and third week it was playing in these cinemas.

When measuring tourist destination image, two basic techniques, referred to as structured and unstructured, can be used. The target results of the study are achieved using unstructured techniques that measure the holistic and unique components of the tourism destination image. This method is based on the proposition on the part of the researcher of a number of open questions where the spontaneity of the interviewees is important when they are freely describing their impressions and beliefs about the place. The holistic component gathers the overall impressions about a tourist destination, which can be of a functional nature (tangibles) or psychological (abstracts): What images come to mind when you think of Barcelona as a holiday destination? The one sole component of the image is measured with the following question: "Indicate those attractions and characteristics that, in your opinion, are unique or distinctive of Barcelona".

Due to the fact that the hypothesis to be tested indicates whether or not the images that contribute to the positioning of a destination in the mind of the consumer are significantly different after having seen the film in which the destination site is shown, the unique holistic components need to be analysed in both the before viewing and the after viewing survey.

The analysis carried out on the sample before and after viewing the motion picture is shown below:

Images in mind when thinking of Barcelona

This time the person being interviewed is asked, whether or not they have ever been in Barcelona, about the images that come to mind when

he thinks about the tourist destination as a vacation place. *Las Ramblas* is the most repeated image, as can be seen in the Figure 2, as many as 70 times, representing 17% of the total. This is followed by the *Sagrada Familia* with 16%. In third place is “Others”, which represents 15% of the sample. It should be pointed out that in this category are images such as *Casa Batlló*, *La Pedrera*, *Palau de la Música*, *Palau Sant Jordi*, the Barcelona Zoo, and the *Tibidabo*. Gaudí is mentioned in 45 times (10.8%) and the *Parque Güell* 38 (9.4%). Further down the line are port and *Montjuic* with 15 and 11 mentions.

Also mentioned, fewer than 10 times, were *Camp Nou*, *Barrio Gótico*, the monument to Columbus, *Tibidabo*, *Barceloneta*, *Paseo de Gracia* and *PortAventura*. As can be observed, the holistic components of the image are of a tangible nature.

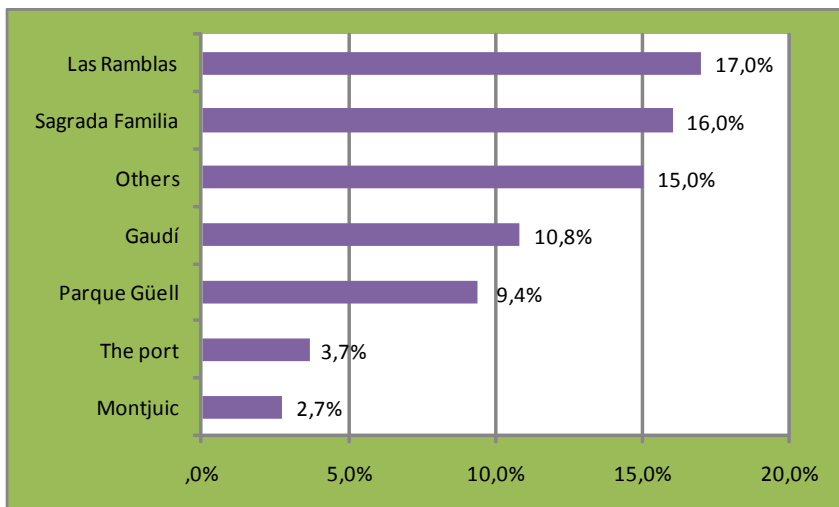


Figure 2. Images of Barcelona before viewing

Unique and distinctive attractions and characteristics of Barcelona

This time the person being interviewed is asked whether or not they have ever been in Barcelona, about the unique and attractive characteristics of the tourist destination. In figure 3, we can appreciate four places that were mentioned in the previous paragraph (Gaudí, *Sagrada Familia*, *Las Ramblas*, and *Parque Güell*).

Other characteristics considered as being unique to Barcelona were also mentioned. Town planning is named on 25 occasions (8.3%) and architecture (4.5%). Interviewees also pointed out, cultural interest (3.5%) and being a cosmopolitan city (3.5%).

This time the category “Others” carried a weight of 24%, occupying the first position. In this case, some attractions and characteristics

have been mentioned on other occasions, e.g., Bohemian atmosphere, European city, low level of hospitality, use of bicycles and the avant-garde. Also, in respect to tangible attributes, psychological and abstract nature attributes were mentioned.

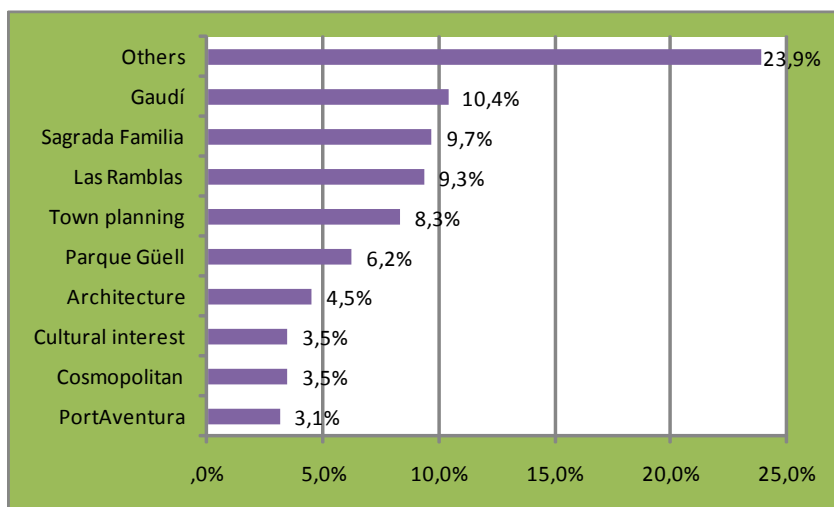


Figure 3. Attractions/unique characteristics of Barcelona

Images of Barcelona after viewing

After having seen the film, images that come to audience's mind about Barcelona are precisely those that have appeared in the film itself (see figure 4). Mainly, *Parque Güell* (21.3%) and Gaudi (16.5%) stand out. In respect to "Others", once again we see a composition of a heterogeneous group of images, which include the avant-garde, green areas, European city, living experiences, sensations, the old town, *La Pedrera*, charm, guitars, relaxation, light and wine.

The *Sagrada Familia* was mentioned 25 times (9%). It is worth pointing out here that, finally, the 3 images that appeared directly in relation to the film before the viewing, do occupy such a high position. Gastronomy/restaurants (4.5%), architecture (4.1%) and nightlife (3.7%).

From the comparative among images (holistic component of a functional nature) about Barcelona that the respondent had before and after the film, hypothesis H1 can be accepted. We can see that *Parque Güell* is represented in the movie and is mentioned by 21.3% of the persons interviewed (as compared to 9.4% in the before viewing). 16.5% of the sampling suggested Gaudi after watching the film, compared to 10.8% before. As we mentioned above, images related to gastronomy and restaurants, architecture and nightlife reflected in several sequences of the film were also included in the list of images after viewing.

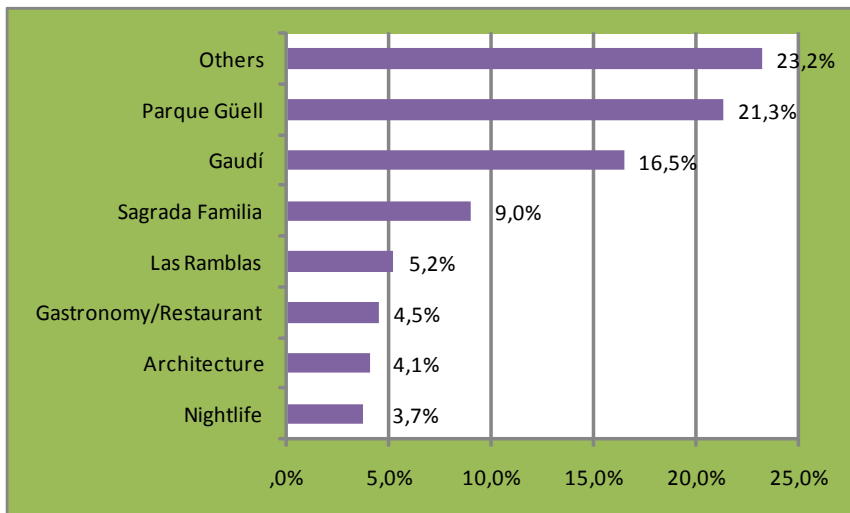


Figure 4. Images of Barcelona after viewing

Hypothesis 1, which states that Images that help in the positioning of a destination in the consumer's mind are significantly different after viewing the movie in which they appear, was totally corroborated.

CONCLUSIONS AND IMPLICATIONS FOR MARKETING MANAGEMENT

We were able to verify that the images that contribute to the destination positioning in the consumer's mind are significantly different after the viewing of the film in which the destination appears. In the case that was the objective of the study, it should be noted that *Parque Güell* is mentioned by 21.3% of those interviewed after the viewing of the movie *Vicky Cristina Barcelona*, as compared to 9.4% before seeing the film. 16.5% of the sample suggested Gaudi after watching the movie, compared to 10.8% prior to having seen the film. Also, images that were not mentioned before were added, such as gastronomy and restaurants (4.5%), architecture (4.1%) and nightlife (3.7%).

Cinema can therefore be considered as being a creative and innovative factor, strategically necessary in order to position tourist destinations in the consumer's mind. Choosing the right film in which one would want the tourist destination to appear is very important so as not to damage the tourist image that is transmitted. Places that promote tourist resources and generate added value for potential tourists should be selected. Tourist organizations need to work proactively in their destination promotion through cinema bearing in mind that it is very complete and powerful tool for communication.

Analysis of cinema as an instrument for promotion and the knowledge of its influence in consumer decision making can produce very relevant results for the design and implantation of strategies for tourist communication. It is therefore very important that the tourist sector establish a unified planning with the audio-visual sector in order to be able to bring about communicative interaction in the area of promotion.

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